

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. XI

APRIL, 1923

No. 2



SAINT ANNE, VIRGIN AND CHRIST CHILD

Flemish, XV Cen.

Gift of Mr. G. J. Demotte, 1923

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

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A FLEMISH LIMESTONE GROUP

THE Rhode Island School of Design and the other leading art museums of the country have been favored with important gifts from Mr. G. J. Demotte of Paris. These gifts are chiefly of a class of work which is highly desirable to have, and which the museums find difficulty in acquiring, namely Romanesque and Gothic sculpture. In these fields M. Demotte was almost a pioneer as a dealer; and as a student and lover of Gothic things and a publisher of important portfolio plates of tapestries, sculpture and other works of art, he has been a leader for years. Much of the best of Gothic work in public or private collections has, at one time or another, passed through his hands.

His gift to the Rhode Island School of Design was both most generous and considerate. To its Library he gave the three beautiful and valuable volumes on the acquisitions of the Louvre since 1914. The gift to the Museum is a limestone group, representing Saint Anne, the Virgin and the Christ Child, and is Flemish work of the fifteenth century. Saint Anne is seated in a high-backed chair at the top of whose stiles are couchant lions. Below these in low relief are two representations of the coat-of-arms of the Macon family of Brussels, which is repeated in a larger shield in the foreground. Saint Anne is dressed in a rich mantle which falls in heavy folds over her gown. She is wearing a head-cloth and wimple. On the edge of her mantle and on the long loose sleeves is evidence of rich embroidery. She has an open book in her hand which she is showing to Mary, who stands at her mother's left knee, facing to the left. With one hand Mary helps to hold up the book, while her left is outstretched to hold the Christ Child's left hand. The Virgin's robes are also richly decorated in the borders. She is represented as a maiden, in conformity to the usual practice in similar groups. Her long hair descends in waves down her back, and she wears a crown. The Christ Child holds an orb in his right hand.

The subject is evidently Saint Anne teaching the Virgin to read, one which interested sculptors and painters alike in the period, especially in the North where the dividing line between religious and realistic presentation of groups from daily life is not definite.

The symbolism has its interest, for Saint Anne was especially held in honor in Belgium as the patron saint of lacemakers, needlewomen, and housekeepers, representing the careful thrifty manager, a very popular role in the Low Countries. She also was held in honor by the joiners and carpenters.

The use of the orb is interesting, continuing as it does an iconographical feature in long use. From early Christian days Christ carried the orb as a sign of his sovereignty over the earth. The cross on top is broken off in our group. It is of interest to note that this adjunct dates from the days of Constantine. Hume tells us in his "Symbolism in Christian Art," p. 156, that Suidas, describing the statue of the emperor Justinian, says, "In his left hand he held a globe, in which a cross was fixed, which showed that by faith in the cross he was emperor of the earth. For the globe denotes the earth, which is of like form, and the cross denotes faith, because God in the flesh was nailed to it."

In earlier art where exact symbolism was more closely adhered to, the orb was held in the left hand. It is perhaps an example of the freedom with which artists of the Low Countries treated religious subjects that in our group it is the right hand which holds the orb.

Sculpture in Flanders shows a reflection of the influence of the neighboring countries. The Flemish were always noted for their commercial successes, and the wealth of their cities was exceptional. The building of so many civic structures and fine homes for rich merchants called into being guilds of artists and craftsmen, who not only supplied the home demand, but created many works of art for export; and through the search of their members for employment in other rich centres carried



THE QUIET VALLEY

Guy C. Wiggins, 1883-

Gift of the Trustees of the Ranger Fund, 1923

the Flemish work and influences into Burgundy, France, Spain and Germany.

The direct moulding forces in Flemish art were varied. The Westphalian school in Germany, with its interest in carving of wood and type of composition and drawing, the Dutch with its emphasis on realism, the Ile de France School and that of Northern France with their genius for treatment of drapery and grace of manner, and especially their interest in limestone as a working material and use of polychrome effects, all these find a reflection in Flemish sculpture. Large ateliers were to be found in both Antwerp and Brussels, but there were many other centres of art work as well.

Most of the Flemish sculpture was done in wood, thus showing the Northern influence, but the piece under discussion shows the southern influence through the medium chosen.

In comparison with other schools of sculpture Flanders did not develop many distinguished artists, although the average was high. In general much of the scul-

ture follows conventional lines, with full ability to model but often with a lack of high conception such as characterizes much of French sculpture of the period. It is not remarkable then that the group in the Museum is by an unknown hand, and betrays the chisel of an excellent workman, but not an especially inspired artist.

L. E. R.

THE QUIET VALLEY Another Ranger Fund Gift

THE Trustees of the Ranger Fund have given to the museum the fine canvas, "The Quiet Valley," by Guy C. Wiggins, under the conditions of the Ranger Bequest. These are mentioned in the Bulletin for January, 1922, Vol. X, No. 1, where the "Still Life" by Anna S. Fisher was discussed. The painting was purchased by the Trustees of the Ranger Fund from the National Academy Exhibition in New York last fall where it took the J. Francis Murphy Memorial Prize, and attracted considerable attention. It is a 34 x 40 inch canvas.

The painting gives us a charming view over the rolling country of the Connecticut River Valley in winter. To many, such a scene in the original might seem bleak and cheerless; but Wiggins has found a great charm in the sunlight, the snow clad hills and valleys, the fringe of bare trees in the immediate foreground and the single oak twig high in air with its rustling brown leaves.

The painting of snow, with its blue shadows and its strong contrast to sky, trees and such other objects as break the white blanket, is a favorite study of a large number of American painters. Among them might be included Gardner Symons, Edward W. Redfield, John Folinsbee, John F. Carlson and Dodge MacKnight; Wiggins, through this and other equally appealing canvases, deserves to be included among the best of these painters. But he by no means confines his interest to winter scenes; on the contrary he is quite as successful in his portrayal of his Connecticut country in the other seasons of the year. Among the charms of Wiggins' canvases as illustrated in "The Quiet Valley," are his happy choice of subject and his well selected composition.

Guy C. Wiggins comes by his artistic ability through inheritance and earnest work. His father was the well known animal painter, Carleton Wiggins. He himself was born in Brooklyn, N. Y. on February 23, 1883 and studied under his father and at the National Academy of Design. His work has frequently been seen in important exhibitions and he has received a number of prizes. The one given to "The Quiet Valley" was for "the best landscape in the Exhibition by an artist who has not passed his forty-first birthday on the date of the opening of the Exhibition to the public." It was a prize of one hundred and fifty dollars. Among other honors the artist was elected an associate of the National Academy of Design in 1916. His studio is at Lyme, Connecticut, where there is a most active and flourishing group of artists at work.

L. E. R.

AN INVITATION TO YOU

THE north gate of the old city of Siena bears an inscription which reads: "Cor magis tibi Sene pandit" which has been freely translated as "More than her gates, Siena opens her heart to you." What an invitation! The heart of Siena, what is it but the heritage of art and history that has brought her glory! Yearly thousands of pilgrims rejoice over her palaces, churches, and art treasures. Other cities yield a like inspiration to visitors in greater or less degree, but few if any, have such an invitation over their gates.

It is a great temptation to engrave a paraphrase of the legend over the entrance of the art museum. "More than her doors, the art museum opens her heart to you." Such a statement would define at once the spirit which actuates all American museums of art that justify their existence. The storage days have long past in the live institution. The modern spirit of helpfulness, efficiency, usefulness and vision is the power that impels, and the art museum eagerly invites the responsive visitor. The amount the museum of art has to draw its inspiration from, depends on the generosity of friends and the opportunities of the market. Each object has been chosen because of its inherent interest and beauty, and has a message to convey. But it may have all of this and yet fail of its mission if the visitor does not come prepared to yield to the message in the works of art, or at least to make some effort to appreciate them.

As with Siena, so with the art museum; there are many who blindly spend hours within its walls, who seek it for the reasons of curiosity or because it is the proper thing to do, and they have their reward. The heart of the museum is incomprehensible to them. But there are others in ever increasing numbers who seek beauty and inspiration, who love color and pattern, who appreciate quality and design. To these the heart of the museum is indeed open, and to them the vision is vouchsafed beyond question.

TUT-ANKH-AMEN'S
MOTHER-IN-LAW

THE astonishing find of Egyptian antiquities recently made in the Valley of the Kings by Lord Carnavon and Mr. Howard Carter, and the still more astonishing emphasis in the public press on things Egyptian, especially on the sensational side of the recent find, has focussed public attention on Tut-Ankh-Amen and everything concerning him. Thus far the excavations have yielded little which modifies or amplifies the accounts already published about him. But undoubtedly as the funeral texts and inscriptions are deciphered, other and equally fascinating details will be added to our knowledge (see in "The Tombs of Harmhabi and Touatankhamanou," the chapter by Gaston Maspero on Tut-Ankh-Amen as the recent spelling gives it. This book descriptive of the excavations by Mr. Theodore M. Davis in the Biban el Molûk was published in 1912, by Constable & Company, London.)

The reader is referred to the above work

for the known details of his life; but one part of his intimate family life is worthy of special notice here because of the fact that in the Egyptian Collection in the Museum is a relief showing a portrait of the Pharaoh's mother-in-law, Nofretete.

We learn that Tut-Ankh-Amen secured his claim to the double crown of Upper and Lower Egypt through his marriage with Enkhosnepaaton, the third daughter of Ikhnaton or Amenhotep IV. We are therefore brought into close relationship with one of the most remarkable men of the ancient world, whose reformation changed the official Egyptian religion for a time and who developed in the Tell-el-Amarna School of sculpture and painting, rules of art quite at variance with established Egyptian conventions as laid down by the Amon priesthood.

Ikhnaton apparently married his daughters to men of the princely class and possibly only remotely connected with the royal family. Such was the case with Tut-Ankh-Amen.

Ikhnaton himself was married when he was but 12 years of age. His wife Nofrete-



RELIEF SHOWING NOFRETETE, MOTHER-IN-LAW OF TUT-ANKH-AMEN
Egyptian, XVIII Dynasty

Gift of Mr. Arnold B. Chace, 1921

te was of Egyptian origin. Her father was a noble named Ay, who married twice. His second wife, Ty, was the mother of Nofretete. Ikhnaton and Nofretete had six daughters, Meritaton, who married Sakere, the Pharaoh who ruled Egypt after Ikhnaton; Enkhosnepaaton, who as we have seen married Tut-Ankh-Amen; Nefef-nefru-aton who married a Babylonian prince, son of King Burraburyyash; Makt-aton who died before the king; Nefer-nefru-ra, and Sotep-en-ra. About the last two we know little beyond their names. Nofretete shares with the famous Tyi, wife of Amenhotep III the reputation of being a remarkable woman; and doubtless these two had much to do with Ikhnaton's revolt against the established Amon worship by substituting the worship of Aton. In this revolt Ikhnaton gave his encouragement to certain existing tendencies towards a new form of religion. Amon-Ra, the sun god had been represented as a human figure; if the sun itself was shown at all, it was as a solid body. Aton was the sun's rays which gave light, heat and life, an idea far more abstract than the old conception. Perhaps it was Tyi who first gave her support to the new form. Certainly Nofretete was fully acquainted with it, and so could bring her influence to bear on her husband.

In its general characteristics the relief conforms to the Amarna School type of sculpture. It is beautifully and delicately modelled, and shows fine study of the lips and chin. It is to be regretted that the upper part of the relief is missing. The fragment may have come from some relief on a wall or it may have been a sculptor's model. It was formerly in the Lord Amherst Collection in England, and was originally found at Tell-el-Amarna, the site of the city built by Ikhnaton.

The Museum is indebted to Mr. Arnold B. Chace for this bit of Egyptian sculpture, which presents yet another item of interest to us in these days of excitement over Nofretete's son-in-law.

L. E. R.

RENOIR IN THE MUSEUM

IT is the experience of all great leaders in the world, in art as well as in other fields, that during their lifetime they are subjected to much adverse criticism from those who disapprove of any change in the established order of things. Even after their death, when their contribution to the advance of the world is quite generally acknowledged, there is recurrent criticism from a decreasing few who tenaciously hold to long-established traditions. When such criticism is fair it is always helpful; but when it is bitter, the narrow vision of the critic sometimes becomes very apparent. This is all very true in the case of the great leaders in recent French painting, Manet, Monet, Degas and Renoir. But in spite of all adverse criticism their position in the art world becomes increasingly more secure.

The Rhode Island School of Design is interested in acquiring for its permanent collection a group of typical work by these men and already has a few representative paintings or drawings. Of Renoir's work there are at present two examples, a drawing in water-color, "Bather," which was given in 1921, and the painting, "Young Woman Reading an Illustrated Journal," which was acquired with the Museum Appropriation in 1922.

The drawing is a study of a nude woman seated on a rock, facing to the left. The head and torso are finished in some detail while the limbs are only sketched below the knees. Beyond, very broadly treated, is a stretch of water and distant hills. Behind her are suggested folds of drapery. This study is remarkable for its surety of touch, and its fine color. Most of it was done with Prussian blue. The flow of muscles in the torso is rendered with a simplicity and clearness worthy of the master.

The painting gives the visitor an opportunity to glance over the shoulder of a young girl with golden-brown hair as she amuses herself with studying the illustrations on the pages of a journal. Those



YOUNG WOMAN READING AN ILLUSTRATED JOURNAL

Pierre Auguste Renoir, 1841-1919

Museum Appropriation, 1922

who have yielded to the pleasures of *Le Figaro* and the other French magazines will appreciate the young girl's interest. She is dressed in a blue-green garment with touches of white at the neck and wrists, and is seated in a stuffed chair which is pinkish red in color. Beyond, at the back, is a window opening and a figured curtain. The girl's head is turned so as to show the tip of her nose and her red lips. Here, indeed, is a young Parisienne faithfully represented in a moment of leisure. In its workmanship the painting is more finished than some of Renoir's later work, wherein the artist sought for still further elimination of detail and a chromatic use of colors more brilliant than in the present example.

In the case of Renoir, as of all great artists, his life and activity must be borne in mind if we want to fully appreciate his art.

Pierre Auguste Renoir was born in Limoges on February 25, 1841 and died December 3, 1919. He was the son of poor parents. When sixteen he painted

porcelain in the factories of that city and continued at this work for seven years. He then went to Paris with the intention of continuing in the porcelain works at Sèvres, but soon after he arrived he began his career as an easel painter. At first he studied under Gleyre and then joined Manet, Monet, Sisley and Pissarro in their revolution against academic painting which has been called Impressionism. In his formative period we note the influence of Delacroix and Corot, and he studied Courbet at some length, although in reality he was little influenced by him. With Monet, Sisley, and Bazille, Renoir spent some time in the Fontainebleau forest, where he met Diaz quite intimately.

The war of 1870 marked a turning point in Renoir's career. Before that period he was largely interested in landscapes and the life in the French villages. He now turned to emphasis on the figure, and much of his finest work belongs to this second period, 1870-1884. Here his long training in painting porcelain found ex-

pression in rich color, which more and more outweighed exactness of drawing in his paintings. During this period he lived in Paris, first in the Luxembourg quarter and then in Montmartre. His chief interest in this period was the feminine types of Paris. No other painter has succeeded so admirably in presenting the gayety, life and spirit of the Parisienne, especially in the Montmartre district. He represented her in her home with her children, at festivals, dances, music-halls, on the boulevards or the river, and each time painted her with brilliance of coloring and a technique all his own. It is to this second period that our painting belongs, for it was painted about 1877. Renoir was always advancing in the development of his method. He by no means neglected landscape or still-life, and all through his career devoted himself to drawing, which was to be the chief activity of his third and last period. Renoir's work has influenced

a number of other painters, including Mary Cassatt, whose fine canvas "Mother and Two Children" is also owned by the Museum.

Renoir evidently was partial to blonde models or those with auburn hair. One blonde, known as Nini, was chiefly used in the period from 1874 to 1880, and she may be the one who is represented in the painting under discussion. The subject may also be Mme. Renoir, who was a blonde.

The painting owned by the Museum has been in this country since 1886. Soon after its arrival it was sold to Mr. Erwin Davis, who also owned, among other fine canvases, the well-known "Boy with a Sword," and "Young Woman with a Parrot," both by Manet, and now a part of the collection at the Metropolitan Museum of Fine Art in New York City. After Mr. Davis' death the painting was repurchased by the parties who imported it, and later sold to the Rhode Island School of Design.

L. E. R.



ON THE WAY TO MARKET

J. F. Millet, 1814-1875

Gift of Mrs. Gustav Radeke, 1922

A DRAWING BY MILLET

AMONG the drawings acquired by the Museum during the past year is a fine example of the work of Jean François Millet. It represents a group of peasants on a country road, perhaps on their way to or from market. The drawing was formerly in the Petitdidier Collection in France and was shown in Copenhagen some years ago in an Exhibition of French Art.

It is said of drawings in general that they "reveal to the student the artist's mind, his striving and ambition, they give an insight into his artistic work and lay bare the master's character far more than his paintings do." In the instance of Millet this was very much the case. He had the genius of a great artist to lift his slightest sketch above the trivial, and to suggest more than the incident portrayed. All writers have dwelt upon his profound sympathy with mankind and especially with the French peasant. Perhaps he alone has best expressed this reaction of his to the life of the country-side about him. In a letter to Théophile Silvestre he wrote, "You have done well to emphasize the rustic element; for in a word, if this side does not come prominently to the fore in what I have done, it means I have done nothing at all." This is quoted from the introduction by Léonce Bénédite in his book on the Drawings of Jean François Millet (Heinemann, London, 1906), where the illustrations may well be compared with the drawing recently given by Mrs. Gustav Radeke. Bénédite also, reminds us that "Never since that inexplicable personality Lenain, to whom he has been compared, had so high and holy a seriousness interpreted the acts and attitudes of the humbler folks who make up the mass of mankind." Such praise is bold indeed, but entirely warranted by the drawings extant.

Millet had always been interested in drawing from his youthful days when several were shown by his father at Cherbourg to M. Dumoucel, an amateur artist. But it was not until about 1865 that he

began that series of drawings in charcoal, pastel and chalk which has added so much interest to our public and private collections. M. Gavet, a well-known architect and collector, was in a measure responsible for this, since he was a patron of Millet's in the purchase of ninety-five of these, starting with a first order of twenty. A turning point in Millet's career was the exhibition of his painting "The Man with the Hoe" in 1863, and after that date his entire emphasis was on the life about him in the humble cottages and fields of Barbizon. This is seen in paintings and drawings alike, and also his superior ability to express the seasons of the year, or the time of day, in as telling a manner as possible.

Millet's technique as a draughtsman was remarkable. There is no hesitation or lack of knowledge of the medium chosen. His active charcoal moved over the paper with a softness of touch for shadows or strong accent for detail which gives power to his drawings.

The drawing in the museum collection is an admirable example of his best work. In it is the flat country so familiar to those who know central France, the line of the trees along the road, the scanty shade, the long shadows cast by travellers on the road at certain hours of the day, and the peasants with their market baskets or panniers. Equally interesting is his complete delineation of the animals with a few strokes. The drawing is rather more complete than some of the artist's other sketches, but one and all illustrate his genius as a draughtsman.

EXHIBITIONS FROM JANUARY 1,
1923, TO APRIL 1, 1923

January fifth—January twenty-fifth—American Handicrafts, assembled and circulated by the American Federation of Arts.

February first—February twenty-eight—Paintings and Drawings by the late F. Walter Taylor.

February first—February twenty-eighth—Oriental Rugs.

February fourteenth—February twenty-eighth—Landscape Photographs by Edward Crosby Doughty.

March fifth—March twenty-eighth—Paintings and Etchings by the late Anders Zorn.

March fifth—March twenty-eighth—Egyptian Art.

March fifth—March twenty-eighth—American Paintings.

THE LIBRARY

Among the accessions since June 1922, by gift and purchase, are the following:

Allen, Charles Dexter—American book-plates. 1895.

Blomfield, Reginald—History of French architecture from 1661 to 1774. 1921.

Boschère, Jean de—La sculpture Anversoise au XVe et XVIe siècles. 1909.

Bye, Arthur Edwin—Pots and pans. 1921.

Byne, A. and Stapley, M.—Spanish interiors and furniture, pt. 3. 1922.

Collier, V. W. F.—Dogs of China and Japan in nature and art. n. d.

Davenport, Cyril—Cameos. 1900.

Denny, Grace Goldena—Fabrics and how to know them. 1923.

Dodgson, Campbell—The etchings of James McNeill Whistler. 1922.

Eberlein, Harold Donaldson—The practical book of interior decoration. 1919.

Eve, G. W.—Decorative heraldry. 1897.

Falke, Otto von—Decorative silks. 1922.

Faure, Élie—History of art. Ancient Art. 1921.

—History of art. Mediaeval art. 1922.

Fincham, Henry W.—Artists and engravers of British and American book plates. 1897.

Goudy, Frederic W.—Lettering. 1922.

Guptill, Arthur L.—Sketching and rendering in pencil. 1922.

Hetherington, A. L.—Early ceramic wares of China. 1922.

Hetley, Mrs. Charles G. B.—Native flowers of New Zealand. 1888.

Kimball, Fiske—Domestic architecture of the American Colonies. 1922.

Lebrun, Alfred—Etchings and other prints of Jean François Millet. 1887.

Leland, Charles C.—Minor arts. 1880.

Liénard—Specimens de la decoration et de l'ornementation au XIXe siècle. n.d.

New York Architectural League—Year book. 1922.

Odom, William M.—History of Italian furniture. 2v. 1919.

—Musée de Louvre depuis 1914. 2v. 1919.

—Musée de Louvre en 1920. 1921.

Pennell, Joseph—Haunts of old London. 1914.

Planat, P.—Le style Louis XVI. 1905.

—and Rumler, E.—Le style Louis XIV. 1912.

Rivière, Georges—Renoir et ses amis. 1921.

Romdhal, Axel—Anders Zorn als Radierer. 1922.

Rosenthal, Leonard—The kingdom of the pearl, illustrated by Edmund Dulac. n. d.

Rumler, E.—Le style Louis XV. 1914.

Singleton, Esther—Dutch and Flemish furniture. 1907.

Sirén, Oswald—Toskanische Maler im XIII Jahrhundert. 1922.

Sloan, Samuel—Homestead architecture. 1861.

South Kensington museum—Ancient and mediaeval ivories. 1872.

Stein, Aurel—The Cave of the Thousand Buddhas. 1921.

Sturgis, Russell—The appreciation of sculpture. 1904.

Symonds, R. W.—Present state of old English furniture. n. d.

Updike, Daniel Berkeley—Printings types. 2v. 1922.

Wyatt, M. Digby—Specimens of ornamental art workmanship in gold, silver, etc. 1852.

M. S. P.

ACCESSIONS AND GIFTS

DECEMBER 15, 1922, TO MARCH 15, 1923

Ceramics

Bowl and pitcher, English Bristol, early 19th century. Gift of Miss Ellen D. Sharpe.

Costume

White Shetland shawl. Gift of Miss Elizabeth W. Brown.

Two embroidered white muslin caps, American, early 19th century. Anonymous gift.

Drawings

"Portrait of a Poet," charcoal by F. Walter Taylor. Museum Appropriation.

"Landscape with Figures," pen and ink, by Guercino da Cento; two pen and ink sketches by Howard Pyle. Gift of Mrs. Gustav Radeke.

Furniture

"Pilgrim" mirror, American, 17th century. Museum Appropriation.

Jewelry

Gold thumb ring, Etruscan, 3rd to 2nd century B. C. Gift of Ostby and Barton Co., in memory of Englehardt C. Ostby.

Lace

Three pieces of Punto di Milano; one piece of Point d'Angleterre; Italian table-cover, cutwork and punto in aria, 16th century; part of Cluny lappet. Gift of Mrs. Gustav Radeke.

Numismatics

Bronze medal to commemorate the Semi-Centennial of the American Health Association, 1922. Gift of Dr. G. Alder Blumer.

Paintings

"John Gilbert as Sir Peter Teazle," by John W. Alexander; "Portrait of an Old Man," by Frank Duveneck. Museum Appropriation and special gift.

Prints

Lithograph, "Still Life," by Pamela Bianco, anonymous gift. 13 Japanese color prints. Gift of Mr. Jesse H. Metcalf.

Sculpture

Marble group, "The Hand of God," by Auguste Rodin; Flint knife, Egyptian, Pre-Dynastic. Museum Appropriation.

Textiles

Embroidered pillow cover, Rhodian; one piece of French brocade, 18th century. Anonymous gift.

One piece of Scutari velvet, Turkish, 17th century. Gift of Mr. William E. Brigham.

Two samplers made in Providence, early 19th century. Gift of Miss Nettie E. Draper.

Kir Shehr prayer rug and Tzitzit rug. Gift of Mrs. Francis G. Lloyd, in memory of her husband.

Two Turkish embroidered scarfs; seven linen towels and two linen tablecovers, early American. Gift of Mrs. Jesse H. Metcalf.

Embroidered neckpiece, Turkish, 19th century; embroidery, Portuguese East Indies, early 19th century. Museum Appropriation.

THE PUBLIC LECTURES

The series of Memorial Hall lectures for the year included four on timely and novel subjects, and by some of the best lecturers to be engaged.

The first, on December twenty-third, was on "The Application in the Arts of the Invisible Spectral Difference of Colors," and was given by Mr. Charles Bittinger, a well-known artist and one of those engaged in scientific research in this specialized field.

The second, on January tenth, was given by Mr. Joseph G. Reynolds, Jr., on the subject of "Painted Windows, Ancient and Modern," and was a thorough presentation of the making of stained-glass windows by one who is in the profession.

Mr. Arthur Urbane Dilley lectured on February fourteenth on "Oriental Rugs." His work as lecturer and expert in this field gave his lecture unusual interest.

The last of the series was on "The Important Pictures of the Louvre," by Miss Florence Heywood who is the American lecturer officially connected with the Louvre Museum in Paris.

Each year the Rhode Island School of Design plans to present the best art lectures which can be obtained, thus keeping this phase of its educational work on the highest plane.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

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Governing Members for Life, who pay at one time
\$100.00
Annual Governing Members, who pay annual dues of
\$10.00
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ADMISSIONS

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10. A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY

The Library contains 5,227 volumes, 16,500 mounted photographs and reproductions, 3,699 lantern slides, and about 4,500 postcards. During the months of June, July and August the library is closed.